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bass the sound; and the nearer the mouth the more treble; so, if you strike an entire body, as an handiron of brass, at the top, it makes a more treble sound; and at the bottom, a more bass. 'Tis also evident that the sharper or quicker percussion of the air causes the more treble sound; and a slower, or heavier, the more bass sound. So, in strings, the more they are strained, the quicker they start back, and the more treble the sound; as, on the contrary, the slacker they are, the basser the sound; and hence, a bigger string more stretched, and a smaller string less stretched, may fall into the same tone.

Children and women have smaller and shriller voices than men, not because men have greater heat, which may make the voice stronger (for strength of voice regards only loudness and softness, not tone); but from the dilatation of the organ, which, indeed, may proceed from heat. But the cause of changing in the voice, at the years of puberty, is more obscure. It seems to be hence, that when much of the moisture of the body, which before watered the parts, is drawn down to the spermatc vessels, it leaves the body hotter; whence the dilatation of the organs; for all the effects of heat manifestly come on at this time, as pilosity, roughness of the skin, hardness of the flesh, &c.

The industry of musicians has invented two other ways of straining strings, besides winding; the one is, stopping them with the finger, as in neck of lutes, viols, &c., the other is by shortening the strings, as in harps, virginals, &c. Both these depend upon the same principle, as they only cause the string to give a quicker start. In straining of a string, the farther it is stretched the less super-straining goes to a note, for a string requires to be considerably wound before it will make any note at all; and in the stops of lutes, &c., the higher they go, the less distance there is between the frets.

If you fill a conical drinking-glass with water, then fillip it on the brim, and afterwards empty part of the water, and so more and more, still trying the tone by filipping, you will find the tone more bass, as the glass is more empty.

(To be continued.)

GLOUCESTER MUSICAL FESTIVAL.

THE one hundred and thirty-ninth of the musical festivals which alternately take place at Gloucester, Worcester, and Hereford, began this year on Tuesday, the 9th ult., at the first-mentioned city. It is almost needless to say that these great meetings are purely charitable in object—that object being the benefit of the widows and orphans of the poorer clergy of the three dioceses. Of late years the proceeds of the annual festival, in the way of collections and personal subscriptions, have averaged between a thousand and twelve hundred pounds, the sale of the tickets being appropriated to the payment of the expenses, which, in these days, are generally too heavy to leave the possibility of a surplus. The stewards this year, who act as guarantors, are more numerous than usual, comprising between fifty and sixty of the local magnates and neighbouring gentry, the Duke of Beaufort acting as president. We may mention at the outset, that the anticipations of

a successful festival appear to have been respectably realised, though not to the extent that could have been wished. The weather upon the whole has been favourable, and the attendance of visitors brilliant. The service in the cathedral which inaugurated the proceedings was intoned by the Rev. Mr. Clark, and the lessons for the day read by the Rev. Canon Harvey and the Rev. Mr. Crawley. The sermon was preached by the Bishop of Gloucester, who took for his text the 11th and 12th verses of the fifth chapter of Revelations. The service and the anthem, both by Croft, and the Preces of Tallis, were sung by the choirs of the three cities, strengthened by the lay clerks of Salisbury, Bath, Bristol, and Worcester, but the execution was by no means irreproachable—wherefore, it is hard to say, for the singers were the best of their class, and treading only upon familiar ground. The cathedral was crowded to the utmost. The novel feature of performing an oratorio on the same day as the opening service was not a profitable device on the part of the stewards. The sale of tickets scarcely reached 900, and the paucity of visitors presented a marked contrast to the thronged aspect of the cathedral but a short time before. The *Creation*, however, was magnificently given. The solos, sung by Mdlle. Titiens, Mr. Sims Reeves, and Mr. Weiss, fulfilled every desire. Mdlle. Titiens acquitted herself, as she seldom fails to do, to admiration. Her delivery of Haydn's attractive music gratified the most critical expectation, and exhibited the full perfection of which the art is capable. The minor vocal parts were allotted to Miss Eleonora Wilkinson, Mr. Montem Smith, and Mr. Winn, who were extremely efficient. The lady is yet a novice, though of considerable promise. The chorusses were given broadly and vigorously. The subsequent evening concert in the Shire Hall was attended better than the first of the miscellaneous concerts usually is. The programme was as inviting as it was various. It opened with Meyerbeer's international overture—which, however, was very indifferently executed—followed by selections from *Acis and Galatea*, and a copious list of separate vocalities by Balfe, Verdi, Donizetti, Bishop, and other composers, there being no novelty, excepting a very pretty song by Mr. Howard Glover, "They offer rank," written expressly for Mdlle. Titiens, who, it is unnecessary to remark, rendered it the amplest justice. Verdi's cantata, performed at Her Majesty's Theatre, was also an ingredient in the scheme. The singers, besides Mdlle. Titiens, were Mdlle. Parepa, Madame Sainton-Dolby, Madame Laura Baxter, Miss Wilkinson, Mr. Sims Reeves, Mr. Weiss, Mr. Winn, Signor Bossi, and Mr. Montem Smith. M. Sainton was also present as a contributor of his popular violin fantasia on Scotch airs. The attendance of visitors on Wednesday morning at the cathedral, when *Elijah* was performed, was manifestly an improvement upon that of the day before, when the *Creation* was given. Mendelssohn's great work was listened to with peculiar interest—the interest that never fails to be awakened when hearing it in a cathedral edifice. Praise may be awarded generally to the performance. The principal soprano music fell to the lot of Mdlle. Titiens, whose declamation of the majestic "Hear ye Israel" was faultless. The well known trio, "Lift thine eyes," was another of the remarkable events of the morning, Mdlle. Titiens, Madame Laura Baxter, and Madame Sainton-Dolby being the exponents. That most consoling, and at the same time fascinating, of airs, "Oh rest in the Lord," was given by Madame Sainton-Dolby in her usual earnest and impressive manner. The oratorio, throughout, as regarded the principals, was exceedingly well rendered. The double quartett in the first part, "For He shall give his angels," was unexceptionable; while the episodes of the widow and the prophet, the discomfiture of the Baalite priests, and the supplications for rain, were developed with masterly care and effect. The principal singers, in addition to those we have mentioned, were Mr. Sims Reeves, Mr. Montem Smith, Miss Wilkinson, Mr. Winn, and Mr. Weiss—the last-mentioned vocalist distinguishing himself very honourably, as usual, in the part of the prophet. The chorusses were not sung wholly

without flaw, and one of the finest in the oratorio, it may be mentioned, was sadly interfered with by the retreating feet of the luncheon seekers, the noise of which was unseemly and inopportune. The second evening concert contained a choicer selection than the first. The first part was confined to Mozart, the *Zauberflöte*, *Idomeneo*, *Figaro*, the *Clemenza di Tito*, and the *Seraglio* and comprised a series of gems, most of which were as familiar to the hearer as "household words." It is needless to say that Mdle. Parepa sang the beautiful air, "Zeffiretti lusinghieri" charmingly; and that "Crudel perche," in the hands of Mdle. Titiens and Signor Bossi, was admirable. Among the best incidents of the Mozartean selection were the "Deh per questo," sung by Mr. Sims Reeves; the "Che pur aspro," by Mdle. Titiens; and the "Placido e il mar," by Miss Eleonora Wilkinson, Madame Laura Baxter, Mr. Montem Smith, and Mr. Winn. The "Exhibition Ode" of Dr. Sterndale Bennett was the leading event of the second section of the scheme; but it seems to be the fate of this fine work to be seldom executed as it should be. The delivery at Gloucester was no exception to this unfortunate rule. To this succeeded Like's pretty aria, "Summer is sweet," which Mr. Sims Reeves gave so thoroughly to the satisfaction of the audience as to render a repeat inevitable, notwithstanding the official edict against encores. Auber's song, "Le serment," was sung by Mdle. Parepa, just as brilliantly as she has sung it times out of number in London; and with Mr. Weiss's version of Schubert's "Wanderer" the London amateur is equally familiar. The remainder of the programme consisted of *morceaux*, all more or less known, sung by Madame Sainton-Dolby, Mdle. Titiens, and others. The special contributions of the band were the overtures to the *Zauberflöte* and *Der Freischütz*, and Mendelssohn's "Wedding March," but neither they nor the accompaniments to the vocalists were too well given. The performances in the cathedral on Thursday morning were the "Lobgesang" of Mendelssohn, and an abridged edition of Handel's *Judas Maccabeus*. The hymn was rendered admirably, Mdle. Parepa and Mr. Montem Smith being the principal vocalists, and both extremely effective. The chorus singers exerted themselves with signal ability; while the symphony which precedes the work, one of Mendelssohn's greatest orchestral triumphs, has seldom been more closely and intelligently performed, even in the metropolis. The quotations from the *Judas Maccabeus* will be easily guessed by a reference to the score of the oratorio. All the most popular pieces were, of course, retained. It is sufficient to say that Mdle. Titiens in "Pious orgies" and "From mighty kings;" Mr. Sims Reeves in "Call forth thy powers," "Sound an alarm," and "How vain is man;" and Mr. Weiss in "Arm, arm, ye brave," were grandly successful; while the other vocalists, Miss Eleonora Wilkinson, Madame Laura Baxter, and Mr. Montem Smith, were at least careful, and in some instances especially praiseworthy. The choruses were delivered with tolerable steadiness, though, here and there, there might have been superior precision and more picturesque contrast. It may be mentioned that the oratorio was performed without the additional accompaniments written either by Costa or Perry. Handel, in fact, was represented in all his orchestral purity, though, in this case, hardly to the advantage that is experienced in Exeter Hall. The third of the evening concerts at the Shire Hall attracted a large audience. Benedict's *Undine*, given entire, occupied nearly the whole of the first part. The composer was fortunate in his solo executants, for they were Mdle. Titiens, Mr. Sims Reeves, Madame Sainton-Dolby, and Mr. Weiss. The cantata in other respects was not at times so well interpreted as it might have been, but, upon the whole, there was not much to find fault with. The miscellaneous pieces comprised a variety of operatic extracts, mingled with popular songs and ballads, in which all the principal vocalists were concerned, much to the delight of the auditory; and the concert terminated with a vigorous delivery of the National Anthem. The musical portion of the festival came to a conclusion on Friday morning, with the per-

formance, in the Cathedral, of Handel's *Messiah*. Upwards of 2500 persons were present, and the oratorio thus exercised its old influence, which, happily, seems never destined to be disturbed. The proceeding of the week came to a final close with a grand dress ball at the Shire Hall.

TO CORRESPONDENTS.

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S. S., who enquires whether there is any college for students in music, is advised to apply to the Royal Academy of Music, in Tenterden Street, Hanover Square, for a prospectus.

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Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence, otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance. All communications must be authenticated by the proper name and address of the writer.

Brief Chronicle of the last Month.

BARNSBURY.—The quarterly *soirée* of the Barnsbury Literary Institute was held at Myddelton Hall, Islington, on Friday, September 19th, at which the following artistes appeared: Miss J. Ross, Miss M. Warren, Miss C. Ellerie, Miss Lizzie Wilson, Mr. Lambert, and Mr. Henry Lawrence.

BLACKBURN.—The members of the Amateur Musical Society gave a concert of sacred music at the Town Hall, on the 28th of August, in aid of the distressed operatives. The music consisted of Handel's *Dettingen Te Deum* and a selection of songs and choruses. The principal vocalists were Miss Smith, Miss Cliffe, and Messrs. Towers, Baron, and Birkett. The band and chorus numbered upwards of 120 performers, and the concert was conducted by Mr. Armstrong.

BURNLEY.—The Choral Society gave a concert in the Mechanics' Institution Assembly Room, on the 28th of August, in aid of the fund for the relief of distressed operatives, when the sum of £23 9s. was realised. A selection from *Judas Maccabeus* formed the first part of the programme, and the *Lay of the Bell* the second part. Mrs. Warren, Miss Cragg, Mr. Comstive, and Mr. Nuttall were the principal vocalists. Mr. James Pollard was the conductor, and Mr. C. Gaukrodger leader of the orchestra.

CHIPPING NORTON, OXON.—A concert was given at this town, on the 2nd of September, on the occasion of the Annual Flower Show. The vocalists were Miss Marian Walsh and Mr. John Rudkin, from the Royal Academy of Music. Pianiste, Mr. H. R. Evers. R.A.M. The band of the Grenadier Guards played a selection of operatic music, under the direction of Mr. D. Godfrey. The concert was thoroughly appreciated by a large audience.

CHORLTON TEMPERANCE HALL.—Mr. R. Andrews' concert of vocal and instrumental music took place on the 8th ult., in aid of the Chorlton Relief Fund. The performers were Mr. Andrews, the Misses Andrews, and Master Andrews, and also Miss Flinn. The sum of £4 will be available for the fund.

CLERKENWELL.—On Tuesday, the 16th ult., a musical entertainment was given by the members of the choir of